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course with this book as the basis of study is incalculable for any one who intends to become a teacher of spoken languages.

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OLD FRENCH LITERATURE.

The Three Days' Tournament, a study in romance and folk-lore, by JESSIE L. WESTON. London: David Nutt, 1902.

Miss Weston, favorably known to students of mediæval literature from her two studies¹ on the legends of Gawain and Lancelot, has added a third to her series which equals, if it does not surpass, the others in ingenuity and interest. Like all works, however, which draw on modern folk-lore for an explanation of bygone romance, the present study has a ring of strained plausibility to it which should warn those in any way inclined to take Miss Weston's suggestions as established facts. To justify that step, we should first need 'das gesammte beweisende Material,' as the author would doubtless herself admit.

The Three Days' Tournament is an episode common to several romances of the close of the twelfth century. The first work in which it is found is the *Cligés*² of Crestien de Troyes, though here Miss Weston affirms the original three days have for some unaccountable reason been extended to four. The episode occurs next in the *Ipomedon*³ of Hue de Rotelande, then in the German *Lanzelet*⁴

¹ Numbers VII and XII, respectively, of the *Grimm Library*.

² Vv. 4575-4985. Cligés fights successively Segramor, Lancelot, Perceval and Gawain. Crestien's intention was evidently to let his hero measure arms with the doughtiest knights of Arthur's court, hence the tournament is extended beyond the usual time. The Champagne poet brings all of his heroes at some time of their career into relation with Gawain; in *Erec* (vv. 4060 ff.), for instance, an illustration is given of Gawain's insight into human nature (his *san*), and here in *Cligés* his skill with the sword (cf. *Chevalier à l'épée*) and his courtesy are shown.

³ Cf. Kölbing: *Ipomedon in drei englischen Bearbeitungen*, Breslau, 1889.

⁴ Cf. Hahn: *Lanzelet, Eine Erzählung von Ulrich von Zatzikhoven*, Frankfurt a/M, 1845.

and finally in the large French compilation, the *Prose Lancelot*.⁵ Professor Foerster in his usual dogmatic way asserted⁶ that Crestien invented the story and that the other versions are mere borrowings from the original, as found in *Cligés*. To this summary treatment of the question Miss Weston objects, and it seems for good reasons.

In the first place the versions differ too markedly among themselves to be inter-related in so simple a way. Secondly, the *Cligés* form has all the appearance of being a very late version⁷ instead of the parent of the other versions. And, thirdly, it is probable that the original hero of the tale was not Cligés but Lancelot.⁸ The author, therefore, proposes a genealogy with an unknown version akin to the *Lanzelet* as the source, and the other forms of the story, including the *Cligés*, as the derivatives. Thus Crestien, instead of being the originator of this story, was but a poor imitator of it; in the words of Miss Weston, he "muddled" it.

So far, so good—Crestien we admit had no regard for the sanctity of his sources; in more cases than one we know he tampered with them, sometimes he did so successfully, as in the *Perceval* where he produced a notable literary effect, more often unsuccessfully, as in *Erec* where his "muddling" is apparent. Nevertheless, if Crestien was not—unlike Miss Weston and, as she affirms, Walter Map⁹—interested in folk-lore, he was to a considerable extent interested in what is higher; namely, the problems of life.

We come now to the more speculative side of Miss Weston's study. Hue de Rotelande concludes his version of the episode in question with the verses 29-30:

"Sul ne sai pas de mentir lart
Walter Map reset ben sa part."

Miss Weston's active mind at once associates these words of Hue with the fact that a version of the

⁵ Cf. P. Paris: *Romans de la Table Ronde*, Vol. III, p. 233 ff.

⁶ Cf. *Karrenritter*, Halle, 1899, p. xliii.

⁷ Cf. *Three Days' Tournament*, pp. 37 and 38.

⁸ Cf. *Ibid.*, pp. 18 and 19.

⁹ Miss Weston's words (p. 44) are: "Had he (Map) lived in the nineteenth-twentieth centuries, instead of the twelfth-thirteenth, Map would undoubtedly have been a prominent member of the Folk-Lore Society."

Lancelot is the romance most persistently attributed to Map. Thus Map may have been the author of the version postulated above, and Crestien as well as Hue and Ulrich may have been his literary debtors. The likelihood of this suggestion Miss Weston sees in the predilection shown in Map's extant works for popular legend and tradition. Hence Map might well have been the author of our story, in its present form.

But this is by no means the end of Miss Weston's ingenious hypothesis. The hero of the story, in the one case *Lancelot*, in the other *Cligés*, as circumstances may demand, appears on the three successive days in green (or black), red and white armor—in this way maintaining his disguise. These colors at once suggest to the author that, if Map did write the story, his model was some fairy tale resembling the modern 'Sea Maiden'¹⁰ or 'Le Petit Berger'¹¹ in which the hero wins the hand of the princess by a three day's battle, in three different suits of armor and mounted on three different steeds, a white, a red and a green one, successively.

Now, all this is within the realm of the possible and sounds very plausible in the enthusiastic words of Miss Weston, but the actual utility of such reasoning is somewhat doubtful. Green knights, red knights and black knights abound in Old French and Middle English romances, and what is more simple than to suppose that some author, Map if you will, brought them together in one story in order to provide his hero with a 'likely' disguise. That it was a common thing for a knight in those days to go about incognito is evident, among other things, from the simple verses which the French poets put into the mouth of the courteous Gawain:

"Onques mes noms ne fu celes
En liu ou il me fust requis
N'onques encore ne li dis
S'angois demandes ne fu."¹²

¹⁰ Cf. Campbell, *Popular Tales of the West Highlands*, Vol. I, p. 96.

¹¹ Cf. Vol. II, No. XLIII of the *Contes Lorrains*, edited by M. Cosquin. The colors here are steel, silver and gold, but in a Tyrolean variant of the story the original black, red and white occur.

¹² *Perceval*, vv. 7000 and 12073. Gaston Paris records this trait of Gawain in *Hist. Litt. de la France*, Vol. XXX,

In this connection, it should also be noted that Miss Weston makes no mention of a version¹³ of the Three Days' Tournament in which Arthur's nephew himself plays the chief role. True, in this version the disguise is kept up on only two of the three days, Gawain appearing on the second day of the contest 'in face opyn.'¹⁴ But this change is in accord with the literary use to which the story is there put. Gawain, in consequence of a vow, is enjoined to act the part of a coward, and on the occasion chosen for the ordeal he is forced to appear in his own unmistakable armor so that the public may enjoy his discomfiture.¹⁵ Thus, further search might bring to light still other versions of the episode no less interesting than those now known.

In conclusion, Miss Weston brings the results of her work into relation with her general theory of

pp. 1-270. Cf. *ibid.* for the frequent occurrence of green, red and black as armorial colors.

¹³ Cf. Potvin, *Perceval le Gallois*, Vol. I, 1866, p. 235 ff. This is the romance now generally known as *Perlesvaus*. Sir F. Madden pointed out the beauty of this version in his *Syr Gawayne*, I, London, 1839, p. xix.

¹⁴ The tournament lasts three days. On the first day Gawain wears red armor, on the second day armor which everyone knows to be his own, and on the third day gold armor. His chief opponent is Nabiganz de la roche, who contests with Gawain the possession of a *cercle d'or*. Cf. note below, and the list of opponents in Crestien's *Charrette*, vv. 5795 ff.

¹⁵ It is at once evident that this is in substance the very adventure that *Lancelot* undergoes during his captivity by Meleagant in the *Charrette*, vv. 5515 ff. Guenevere there puts *Lancelot's* fidelity to the test by requiring him to 'faire au noauz' (i. e. to play the coward). As in the Gawain story, he is, of course, permitted to retrieve his honor on the second day of the tournament. The fact that the tournament lasts only two days and that *Lancelot* appears on both occasions in *armes vermeilles* (he is disguised as a Red Knight) probably prevented Miss Weston from connecting the adventure with the episode she was treating. However, I think it must be admitted that there is such a connection.

The lack of evidence on this point made it impossible to treat the episode in my study of the *Perlesvaus* (Baltimore, 1902). But I do not think that the author of this romance borrowed the cowardice 'motif' from Crestien. It seems to me more likely that some unknown writer introduced this 'motif' into the *Three Days' Tournament*, and that Crestien and the writer of the *Perlesvaus* adapted the story to their respective narratives.

the origin of the Lancelot legend. The supposition that the Sea Maiden 'motif'—as she says—was the link between the *Lancelot* and the Three Days' Tournament, in the absence of further evidence must also be taken *cum grano salis*. Finally, the author would do well to omit from her second edition the bantering remarks (pp. 15, 43 and 47) passed on the work of so eminent a scholar as Professor Foerster.

In general, however, Miss Weston's little work is executed with extraordinary zeal and skill, and deserves all the attention which it is sure to receive.

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NORWEGIAN GRAMMAR.

Lehrbuch der norwegischen Sprache. Nach den neuesten und besten Quellen bearbeitet, von J. C. POESTION. Zweite, vermehrte Auflage. A. Hartleben's Verlag. Wien, Pest, Leipzig. [1901]. 8vo., XII + 178 pages.

The hearty reception that has been accorded Poestion's excellent little Grammar not only in Germany but also in the Scandinavian countries, Norway and Sweden in particular, has induced the author to offer a second, enlarged edition which embodies the chief results of recent studies in the literary as well as in the spoken language of Norway. The phonology of the new edition is based in part on the works of Brekke,¹ Western² and Joh. Storm,³ but especially on Jespersen's *Fonetik*, *En systematisk fremstilling af læren om sproglyd*, Copenhagen, 1897-1899. The Accidence is based on the last edition (1900) of the indispensable *Norsk grammatik* of Hofgaard, while Falk and Torp's *Dansk-Norskens Syntax* has been used in the syntactical notes under the forms. The difficult subject of good literary and cultured spoken Norwegian of to-day is clearly and intelligently presented in a form that is both popular and at the

same time thoroughly scholarly. The peculiar language conditions in Norway make the grammarian's task a very difficult one, difficult to the native Norwegian as well as to the foreigner. The wide divergence between the language of Denmark and the language of Norway (excluding the rural dialects) cannot be too strongly stressed. The present composite "Landsmaal," which has grown out of the movement of the "language strivers," which began with Aasen, originated in a time when linguistic conditions were very different from what they now are. Then the cry of the ultra-nationalists was justified; the language of literature, the language of the church and the state, the language of the theatre, the language of the cultured classes was Danish. This together with the fact of a Danish theatre in the Capital was, in the eyes of the radicals, a badge of intellectual dependence upon Denmark. In 1848 appeared Aasen's *Det norske Folkesprogs Grammatik*, and in 1850 followed his *Ordbog over det norske Folkesprog* (*Norsk Ordbog*, 1873). It needed only his *Prøver paa Landsmaalet*, and the "new-Norse" language existed ready-made, a language that certainly was not Danish and that was sufficient. But the radicals failed to recognize that it just as certainly was not present spoken Norwegian. It was a composite, based for the most part on West Norwegian dialects. Later, it attempted to assimilate the chief characteristics of Central and East Norwegian. It was an unnatural outgrowth of very peculiar conditions, as a language of course wholly impracticable and from the very nature of the case doomed to failure. But that it has had a marked influence on the more rational language movement in Norway which began with Wergeland and in which Björnson and Ibsen stand to-day must be admitted. Now this more conservative movement, which has been in progress for sixty years or more is of the greatest importance. It has been slow but sure and far-reaching. We have it represented in the most conservative aspect in literature in the novelists and dramatists. Then we have it in the cultured spoken Norwegian of Christiania and the cities, which under the general Norwegianizing process, by influence of the dialects, especially the East Norwegian dialects, has become widely different from cultured spoken Danish. Poestion has rightly recognized this fact and emphasized it in his intro-

¹ K. Brekke, *Bidrag til dansk-norskens lydlære* (in *Aars og Voss's skoles indbydelsesskrift* for 1881), Kristiania, 1881.

² Aug. Western, *Kurze Darstellung des norwegischen Lautsystems* in Viëtor's *Phonetische Studien*, II, pp. 259-282.

³ Joh. Storm, *Norsk Lydekunst med Omrids af Fonetiken* in *Norvegia* I, Kristiania, 1884, pp. 1-132.